

THE UNIVERSITY OF ALBERTA

M.V.A. FINAL VISUAL PRESENTATION

by

Sasha L. Rogers

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF VISUAL ARTS

IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and
recommend to the Faculty of Graduate Studies and Research, for
acceptance, a thesis entitled VISUAL PRESENTATION

submitted by SASHA ROGERS

in partial fulfillment of the requirements for the degree of

Master of VISUAL ARTS



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TITLE OF THESIS Final Visual Presentation

DEGREE FOR WHICH THESIS WAS GRANTED Master of Visual Arts

YEAR THIS DEGREE WAS GRANTED 1987

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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University

Collections, University of Alberta, as part of the Master of Visual Arts

Thesis Collection:

<u>TITLE</u>	<u>DATE</u>	<u>MEDIUM</u>	<u>SIZE</u>
INVITATION	1986	ACRYLIC ON CANVAS	43.5" x 57"
CONVERSATION	1987	ACRYLIC ON CANVAS	61.5" x 67.5"

LIST OF WORKS

SASHA L. ROGERS

MVA EXHIBITION

APRIL 22 - MAY 4, 1987

1.	<u>Many Mansions</u>	38.5 x 28.5"	1986	acrylic
2.	<u>Bhopal</u>	67 x 25"	1986	acrylic
3.	<u>Entrance</u>	43 x 26"	1986	acrylic
4.	<u>Triad of Forms</u>	33.5 x 67.5"	1986	acrylic
5.	<u>Awaiting Dawn</u>	65 x 69.5"	1986	acrylic
6.	<u>Simple Pleasures</u>	38.5 x 55.5"	1986	acrylic
7.	<u>Invitation</u>	43.5 x 57"	1986	acrylic
8.	<u>At the Edge</u>	39.5 x 30"	1987	acrylic
9.	<u>Awaiting a Shift</u>	70.5 x 30"	1987	acrylic
10.	<u>World</u>	68 x 73.5"	1987	acrylic
11.	<u>Mary's Moonlit Red Garden</u>	65.5 x 41.5"	1987	acrylic
12.	<u>Mandarin Orison</u>	67 x 47.5"	1987	acrylic
13.	<u>Conversion</u>	61.5 x 67.5	1987	acrylic

ARTISTS' STATEMENT

Sasha L. Rogers

The intention of this statement is to describe the main formal ideas I have been interested in over the past ten months.

The works usually begin with a general overall gesture. This initial impulse is usually quite spontaneous and direct. From this point the painting is added to, re-evaluated, subtracted from, and continuously re-organized until a form or forms become solid in a ground which supports the developing image. The development of this image results from a conscious decision to emphasize a tension or polarity which becomes apparent in the early stages. In a sense the tension becomes a theme. This presence of opposites and contrasts will be unique to each work. The contrast could be; a strong shape relating to a ground, a shift of light to dark, translucency interacting with opacity, line or texture relating to flat planes of color, heavy handed clumsy areas set off on delicately manipulated grounds, raw canvas against thickly layered painted surfaces. Any one of these relationships becomes the pivot to the painting's development. A strong polarity may not be the primary focus in the final painting, but it is one of the impulses which generates the painting.

I am concerned with achieving color which is muted and tonal in character. There is contrast to the color, but it is not contrast from color intensity. The color relationships are more like shifts from light to dark. Black, white and browns are often mixed into the color to remove the intensity and warm the color. Mat medium is often used to thin the color. The medium allows the color to become translucent and be developed through layers. The color is mixed away from the painting as well as mixed directly on the surface of the painting. It is built up, and scraped down. Color results from scraping into the paint to expose lightly worked color or stained canvas. The color may come through the ground, or sit on the surface.

Another significant element is line. The quality and color of the line is varied and is used both to describe the contour of forms, and as an overall element. The character of the line can be; wide or narrow, translucent or opaque, black or of color, finely applied or raised physically from the surface. The line is manipulated to become integrated with more painterly areas. I do not want the drawing to be read as separate from the painting. There should be an interplay between both. The line and broader areas of color are worked simultaneously, so that they are not separate events.

The tools used in the paint application are varied, and combined the use of scrapers, brushes, string mops, hair brushes, nail brushes, tile glue applicators, spray bottles, paper towels, hands, etc... These various tools allow for diverse textural effects, and varying opacities and translucencies.

The size and format of each work is somewhat set out initially, but is often adjusted midstream. Well into the development of a painting the edges of the picture plane are often adjusted according to the relationships of the forms or forms to the ground and this balance to a central focus. This cropping never occurs as a final stage.

The images are discovered in the process of the painting's development. I never consciously set out to describe a particular form. The forms are constructed as the entire painting is built up. Often what is removed from the

ground helps the form to take shape. Consequently the form acts as both a hole or opening into the ground and as a shape on the surface of the ground. I am interested in how this interplay creates a subtle illusion of movement between the form and ground. I don't want the ground to be in competition for emphasis with the form, or for the ground to be merely a backdrop. The role of the ground lies between these two.

These are some of the main formal concerns of these paintings. These thoughts are not intended to be final or conclusive, but rather should be seen as a departure for further considerations. I have no expected viewer response. The works are not intentionally didactic or narrative. The response of each viewer should be individual.

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